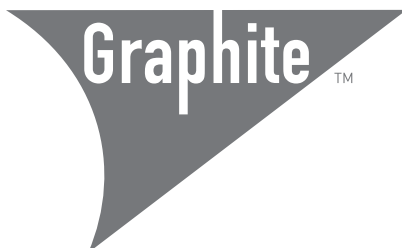


Joshua Shank

Color Madrigals

for a cappella SATB choir

1. Serpents in Red Roses Hissing
2. Blue! 'Tis the Life of Heaven
3. Purple-Stained Mouth
4. Yellow Brooms and Cold Mushrooms
5. A Grass-Green Pillow
6. Orange-Mounts of More Soft Ascent



notable. elevated.

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Performance Notes

Because of the tight harmonies, little to no vibrato is desirable.

Take a breath only when indicated by a rest.

If a crescendo appears without a starting/ending dynamic it is based on the treatment of the text.

Program Notes

1. Serpents in Red Roses Hissing

This text starts off very simply as an exercise in dichotomy: every line contains two things which are diametrically opposed to one another. Keats takes this principle and seemingly works himself into a rhythmic frenzy until his poem sounds more like a witch's incantation than a piece of poetry. But then, at line 23 ("O the sweetness of the pain!"), it suddenly turns into a beautiful elegy as he calls upon the Muses. After all this Keats ends up very simply in passion and sorrow over the grave of his beloved—a beautiful (and very human) ending to a poem that spends most of its energy invoking the gods.

2. Blue! 'Tis the Life of Heaven

Of all the Color Madrigals, this text is the only one written about the actual color it takes its title from. Keats captures blue in all its forms by bringing the poem from the heavens to the ocean and finally back to the earth. Because of this, the poetry becomes more and more intimate as it progresses. I chose to write a gradually expanding hymn to create a sense of reverence for my own favorite color.

3. Purple-Stained Mouth

When I read this text for the first time, I always got stuck on the last two lines. I kept associating it with the image of someone whose heart is broken taking refuge in a bottle of wine. The eight lines of the poem that lead up to this are what this person wishes for but, in the end, probably doesn't get. Anyone who has ever felt heartbroken knows this feeling and, although we usually heal ourselves of our own accord, "drowning your sorrows" can seem awfully inviting sometimes.

4. Yellow Brooms and Cold Mushrooms

The life of a satyr must be an easy thing. Essentially they just follow the wine-god around and spend most of their lives wrapped in joy and ecstasy in a drunken state of glee. I used some extended vocal techniques (glissandi, vocal "hiccups" and a violent, "drunken" key change) to portray the unpredictable nature of a jovial forest creature that's had way too much to drink.

5. A Grass-Green Pillow

If there were a "standard" subject for poetry centered on the season of spring it would probably be the subject of love and, more specifically, new love. Luckily, the genius of Keats takes on this traditional theme with the amazing, poetic language and seamless rhyme he is known for. I gravitated towards this particular text because of the symmetry between the first and second halves of the poem. In the first two stanzas it sounds like the stereotypical, overzealous young man trying to woo a maiden who might be above him in social standing and may or may not return his sentiments. However, once you reach the midway point (and especially in the last stanza), it suddenly becomes much more tender and romantic—as if he suddenly figures out the difference between lust and love.

I'd like to think he chooses the latter.

6. Orange-Mounts of More Soft Ascent

It seems that Keats was not a fan of the color orange. I can't say that I am either but, after undertaking the task of reading Keats' collected works to find poems that mentioned colors, I wish he would have enjoyed it a little more because it seems that in his short life he only used the word "orange" once in his poetry. Granted that it's one of those words that's sort of famous for not rhyming with anything, but it still seemed ironic that in 458 pages the color only came up once.

That being said, I was lucky he decided to use it in a great poem. In the eight lines I excerpted Keats sprays invective on the prideful like a literary skunk (and even mentions another color in the process). He builds toward a final, desperate accusation to the heavens spitting out consonants like a great snake along the way.

The Texts

— *John Keats (England, 1795-1821)*

A Song of Opposites

Welcome joy, and welcome sorrow,
Lethe's weed and Hermes' feather;
Come today, and come tomorrow,
I do love you both together!
I love to mark sad faces in fair weather,
And hear a merry laugh amid the thunder.
Fair and foul I love together:
Meadows sweet where flames burn under,
And a giggle at a wonder;
Visage sage at pantomime;
Funeral, and steeple chime;
Infant playing with a skull;

Morning fair, and stormwrecked hull;
Nightshade with the woodbine kissing;
Serpents in red roses hissing;
Cleopatra regal-dressed
With the aspicks at her breast
Dancing music, music sad,
Both together, sane and mad;
Muses bright and Muses pale;
Sombre Saturn, Momus hale.
Laugh and sigh, and laugh again
O the sweetness of the pain!
Muses bright, and Muses pale,
Bare your faces of the veil!
Let me see! and let me write
Of the day and of the night
Both together. Let me slake
All my thirst for sweet heartache!
Let my bower be of yew,
Interwreathed with myrtles new;
Pines and lime-trees full in bloom,
And my couch a low grass tomb

Answer to a Sonnet Ending Thus:

*"Dark eyes are dearer far than orbs that mock the
hyacinthine bell"*

— J.H. Reynolds

Blue! 'Tis the life of heaven, the domain
Of Cynthia, the wide palace of the sun,
The tent of Hesperus, and all his train,
The bosomer of clouds, gold, grey and dun,
Blue! 'Tis the life of waters Ocean
And all its vassal streams, pools numberless,
May rage, and foam, and fret, but never can
Subside, if not to dark blue nativeness.
Blue! Gentle cousin to the forest-green,
Married to green in all the sweetest flowers
Forget-me-not, the blue-bell, and, that queen
Of secrecy, the violet. What strange powers
Hast thou, as a mere shadow! But how great,
When in an eye thou art, alive with fate!

Excerpt from Ode to a Nightingale

O, for a draught of vintage! that hath been
Cooled a long age in the deep-delv'd earth,
Tasting of Flora and the country green,
Dancing, and Provençal song, and sunburnt mirth!
O for a beaker full of the warm South,
Full of the true, the blushful Hippocrene,
With beaded bubbles winking at the brim,
And purple-stain'd mouth,
That I might drink, and leave the world unseen,
And with thee fade away into the forest dim

Excerpt from Endymion

'Whence came ye, jolly Satyrs! Whence came ye,
So many, and so many, and such glee?
Why have ye left your forest haunts, why left
Your nuts in oak-tree cleft?'
'For wine, for wine we left our kernel tree;
For wine we left our heath, and yellow brooms,
And cold mushrooms;
For wine we follow Bacchus through the earth;
Great god of breathless cups and chirping mirth!
Come hither, lady fair, and joined be
To our mad minstrelsy!

'Where be ye going, you Devon maid'?

Where be ye going, you Devon maid?
And what have ye there i' the basket?
Ye tight little fairy, just fresh from the dairy,
Will ye give me some cream if I ask it?

I love your meads, and I love your flowers,
And I love your junkets mainly,
But 'hind the door I love kissing more,
O look not so disdainly.

I love your hills, and I love your dales,
And I love your flocks a-bleating
But O, on the heather to lie together,
With both our hearts a-beating!

I'll put your basket all safe in a nook,
And your shawl I hang up on this willow,
And we will sigh in the daisy's eye
And kiss on a grass-green pillow.

Excerpt from Isabella; or, The Pot of Basil

Why were they proud? Because their marble founts
Gushed with more pride than do a wretch's tears?
Why were they proud? Because fair orange-mounts
Were of more soft ascent than lazarus stairs?
Why were they proud? Because red-lined accounts
Were richer than the songs of Grecian years?
Why were they proud? again we ask aloud,
Why in the name of Glory were they proud?

notable. elevated.

FYI

If you're not a rigorous student of the classics it can be difficult to read through the poetry and understand everything Keats is talking about. Listed here are some of the more obscure things he mentions in the course of his writing which, once you know what they are, can really make each text come to life.

Bacchus: the Roman god of wine.

Cynthia: the goddess of the moon and the twin sister of Apollo (the sun). She is more commonly known as Diana or Artemis.

Flora: the goddess of flowers

Hermes: the messenger of the Greek gods (known as "Mercury" in the Roman pantheon). He wears a winged hat and winged sandals to speed him to his destinations.

Hesperus: son of the Titan Iapetus and the name of the planet Venus as it appeared after the setting sun. His three daughters (the Hesperides) are said to reside in a garden beyond the ocean.

'hind: short for behind and should rhyme with mind, find, bind, etc.

Hippocrene: a spring on Mount Helicon in Boeotia, Greece which was sacred to the Muses and regarded as a source of poetic inspiration.

junket: a sweet, custard-like food curdled with rennet (a preparation or extract of the rennet membrane of a calf's stomach used to curdle milk and make cheese, junket, etc.)

Lethe: One of the rivers of hell whose waters the souls of the dead drank after they had been confirmed for a certain space of time in the pit of Tartarus. It had the power of making them forget whatever they had done, seen or heard before.

mead: short for meadow and should rhyme with lead, deed, need, etc.

Momus: the god of pleasantry.

Provençal: originating from the Provence region of southeastern France.

Saturn: leader of the Titans who was defeated by his sons (Jupiter, Pluto and Neptune). He attempted to eat them for fear that they would overthrow him.

Satyrs: demigods of the country who attended Bacchus. They were represented by men with short horns and the legs and feet of a goat. They were known for their legendary propensity to party a lot.

A special note: I am especially indebted to Matthew Culloton and Vicki Peters for supporting the creation of such a large work. They and their respective choirs gave all six pieces amazing premieres in three different "volumes" (red/green, purple/yellow and blue/orange).

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notable. elevated.

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Matthew Culloton, Conductor

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Color Madrigals

1. Serpents in Red Roses Hissing

for Stephen Swanson
SATB Chorus, a cappella

John Keats

Joshua Shank

Like a fanfare (♩ = ca. 116)

notable. elevated.

S
Wel - come joy, _____ and wel - come sor - row, _____

A
Wel - come joy, _____ and wel - come sor - row, _____

T
Wel - come joy, _____ and wel - come sor - row, _____

B
Wel - come joy, _____ and wel - come sor - row, _____

5

S
_____ Le - the's weed _____ and Her - mes' fea - ther; _____

A
_____ Le - the's weed _____ and Her - mes' fea - ther; _____

T
_____ Le - the's weed _____ and Her - mes' fea - ther; _____

B
_____ Le - the's weed _____ and Her - mes' fea - ther; _____



Please report performances of this piece to
Joshua Shank at joshua@joshuashank.com

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Slower (♩ = ca. 80)

9

mf

S Come to - day, and come to - mor - row, _____

mf

A Come to - day, and come to - mor - row, _____

mf

T Come to - day, and TM come to - mor - row, _____

mf

B Come to - day, and come to - mor - row, _____

13

mp

S _____

mp

A _____

mf *mp*

T I do love you both to - ge - ther! Fair and foul I

mf *mp*

B I do love you both to - ge - ther! Fair and foul I

17

cresc. poco a poco

S love to - ge - ther: _____

cresc. poco a poco

A love to - ge - ther: _____

cresc. poco a poco TM

T love to - ge - ther: _____

cresc. poco a poco

B love to - ge - ther: _____

Unrelenting, like an incantation (♩ = ca. 130)
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21

S *f*, *mf* And a gig-gle at a won-der;

A *f*, *mf* And a gig-gle at a won-der;

T *f*, *mf* Mea-dows sweet where flames burn un - der, _____

B *f*, *mf* Mea-dows sweet where flames burn un - der, _____

24

S Fu-ner-al, and stee-ple chime; _____

A Fu-ner-al, and stee-ple chime; _____

T Vi-sage sage at pan-to-mime; _____ In-fant play-ing with a skull;

B Vi-sage sage at pan-to-mime; _____ In-fant play-ing with a skull;

27

S Morn-ing fair, and storm-wrecked hull; *sub. f* Serpents in red ros-es

A Morn-ing fair, and storm-wrecked hull; *sub. f* Serpents in red ros-es

T *8* Night-shade with the wood-bine kiss-ing; *notable. elevated.*

B Night-shade with the wood-bine kiss-ing;

30

S hiss-ing; With the as-pics at her breast—

A hiss-ing; With the as-pics at her breast—

T *8* *sub. f* Cle-o-pat-ra re-gal-dressed—

B *sub. f* Cle-o-pat-ra re-gal-dressed—

33

S *f* Both to-ge-ther, sane and mad;

A *f* Both to-ge-ther, sane and mad; *notable. elevated.*

T *8* Dancing mu-sic, mu-sic sad, *f* Mu-ses

B Dancing mu-sic, mu-sic sad, *f* Mu-ses—

37

S Mu - ses bright and Mu - ses pale;

A Mu - ses bright and Mu - ses pale;

T bright and Mu - ses pale;

B bright and Mu - ses pale;

40

S Som-bre Sa - turn, Mo - mus hale.

A Som-bre Sa - turn, Mo - mus hale.

T Som-bre Sa - turn, Mo - mus hale.

B Som-bre Sa - turn, Mo - mus hale.

43

molto rall. Laugh and sigh, and laugh a - gain *ff* *Tenderly* (♩ = ca. 80)

molto rall. Laugh and sigh, and laugh a - gain *ff*

molto rall. Laugh and sigh, and laugh a - gain *ff* *mf* O the sweet-ness of the

molto rall. Laugh and sigh, and laugh a - gain *ff* *mf* O the sweet-ness of the

A slow burn to the heartache

(♩ = ca. 66)

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47 *poco rit.* *mp* *mp*

S the pain! — Mu - ses bright, and Mu - ses

A the pain! — Mu - ses bright, and Mu - ses

T pain! — Mu - ses bright, and Mu - ses

B pain! —

50

S pale, — Bare your fa - ces of the veil! —

A pale, — Bare your fa - ces of the veil!

T pale, — Bare your fa - ces of the veil! —

B *mf* Mu - ses bright, and pale, — Let me

53 *mf*

S Let me see! and let me write _____ Of the day and of the night _____

A Let me see! and let me write _____ Of the day and of the night _____

T Let me see! and let me write _____ Of the day and of the night _____

B see! _____ let me write _____ Both to -

f washing away

57 *f* *rit.*

S Both to - ge - ther. Let me slake _____ All my thirst for sweet _____

A Both to - ge - ther. Let me slake _____ All my thirst for sweet _____

T Both to - ge - ther. Let me slake _____ All my thirst for sweet _____

B ge - ther. Let me slake _____ All my thirst for sweet _____

60 *ff* *mp* *A little slower* (♩ = ca. 60)

S heart - ache! Let my bo - wer be of

A heart - ache! Let my bo - wer be of

T heart - ache! Let my bo - wer be of

B heart - ache! Let my bo - wer be of

64

S yew, In - ter - wreathed with myr - tles new;

A yew, In - ter - wreathed with myr - tles new;

T yew, In - ter - wreathed with myr - tles new;

B yew, In - ter - wreathed with myr - tles new;

68

S *mp* Pines and lime - trees full in bloom, And my

A *mp* Pines and lime - trees full in bloom, And my

T *mp* Pines and lime - trees full in bloom, And my

B *mp* Pines and lime - trees full in bloom, And my

72

S couch a low grass tomb,

A couch a low grass tomb.

T couch a low grass tomb.

B couch a low grass tomb.

Commissioned by The Singers-Minnesota Choral Artists

Matthew Culloton, Conductor

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2. Blue! 'Tis the Life of Heaven

for Alice Witter

SATB Chorus, a cappella

John Keats, adapted J. S.

Joshua Shank

Reverently; but not in a hurry (♩ = ca. 70)

mf cantabile

notable. elevated.

S Blue! 'Tis the life of hea-ven, the do - main Of

A Blue! (ooh)...

T Blue! (ooh)...

B Blue! (ooh)...

5 S Cyn-thi-a, the wide pa - lace of the sun, The tent of

A

T

B

10

S Hes - pe - rus, and all _____ his train, _____ The bo-so-mer of clouds, _____

A _____

T _____

B _____

15

S gold, _____ grey and dun, _____ Blue! _____

A _____ Blue! _____ 'Tis the life of wa - ters O - - -

T _____ Blue! _____ wa - ters O - cean _____

B _____ Blue! _____ wa - ters O - cean _____

20

S _____ Blue! _____ May

A _____ cean _____ Blue! _____ May

T _____ Blue! _____ May

B _____ And all its vas - sal streams, _____ pools num-ber - less, _____ May

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25

S
rage, — and foam, — but ne - - - ver

A
rage, — and foam, — but ne - - - ver

T
rage, — and foam, — but ne - - - ver

B
rage, — and foam, — but ne - - - ver

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28

S
can Sub - side, — if not to dark blue na - tive -

A
can — Sub - side, — if not to dark blue —

T
can Sub - side, — if not to dark blue na - tive -

B
can — Sub - side, — if not to dark blue na - tive -

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notable. elevated.

32

S
ness. Blue! Gen-tle cou-sin to the fo-rest - green,

A
Blue! Gen-tle cou-sin to the fo-rest - green,

T
ness. Blue! Gen-tle cou-sin to the fo-rest - green, Mar -

B
ness. Blue! Gen-tle cou-sin to the fo-rest - green,

f

Graphite™

notable, elevated.

37

S
Mar-ried to green in all the sweet est flo-wers For -

A
Mar-ried to green in all the sweet - est flo-wers For -

T
- ried to green in all the sweet - est flo-wers For -

B
Mar - ried to green in all the sweet - est flo-wers For -

f

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notable, elevated.

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41

S *poco rit.* *lunga non. dim.* // *a tempo*
 get-me-not, the blue-bell, and, that queen Of se - cre - cy, —

A *poco rit.* *non. dim.* // *a tempo mp*
 get-me-not, the blue-bell, and, that queen Of se - cre - cy, the

T *poco rit.* *non. dim.* // *a tempo*
 get-me-not, the blue-bell, and, that queen Of se - cre - cy,

B *poco rit.* *non. dim.* // *a tempo*
 get-me-not, the blue-bell, and, that queen Of se - cre - cy,

46

S *mp* *poco rit.*
 the vi - o - let. What strange po - wers

A *poco rit.*
 vi - o - let. the vi - o - let. What strange po - wers

T *mp (non-accented word)* *poco rit.*
 the vio - let. What strange po - wers

B *mp (non-accented word)* *poco rit.*
 the vio - let. What strange po - wers

Charmed; with a new purpose and motion (♩ = ca. 80)

51 *mf* *poco rit.* *a tempo* *poco rit.*

S Hast thou, as a mere sha-dow! But how great, When in an eye thou art, a -

A *mf* *poco rit.* *a tempo* *poco rit.*

A Hast thou, as a mere sha-dow! But how great, When in an eye thou art, a -

T *mf* *poco rit.* *a tempo* *poco rit.*

T Hast thou, as a mere sha-dow! But how great, When in an eye thou art, a -

B *mf* *poco rit.* *a tempo* *poco rit.*

B Hast thou, as a mere sha-dow! But how great, When in an eye thou art, a -

56 *a tempo* *f* *gently* *mf* *Slowing to the end*

S live with fate!

A *a tempo* *f* *gently* *mf* phrase with the sopranos

A live with fate!

T *a tempo* *f* *gently* *mf* phrase with the sopranos

T live with fate!

B *a tempo* *f* *gently* *mf* phrase with the sopranos

B live with fate!

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3. Purple-Stained Mouth

for Susan Witter-Shank

SATB Chorus, a cappella

John Keats

Joshua Shank

At a constant tempo (♩ = ca. 80)

mf

S O, for a draught of vin - tage! that hath been Cooled a long

mf

A O, for a draught of vin - tage! that hath been Cooled a long

mf

T O, for a draught of vin - tage! that hath been Cooled a long

mf

B O, for a draught of vin - tage! that hath been Cooled a long

5

S age in the deep - delv - ed earth, *no vibrato* *mf* Tast - ing of

A age in the deep - delv - éd earth, *no vibrato* *mf* Tast - ing of

T age in the deep - delv - éd earth, *no vibrato* *mf* Tast - ing of

B age in the deep - delv - éd earth, *no vibrato* *mf* Tast - ing of



10

S Flo - ra and the coun - try green, _____ Danc - ing, and Pro - ven -

A Flo - ra and the coun - try green, _____ Danc - ing, and Pro - ven -

T Flo - ra and the coun - try green, _____ Danc - ing, and Pro - ven -

B Flo - ra and the coun - try green, _____ Danc - ing, and Pro - ven -

14

S çal song, and sun - burnt _____ mirth!

A çal song, and sun - burnt _____ mirth!

T çal song, and sun - burnt _____ mirth!

B çal song, and sun - burnt _____ mirth!

18

S *mf* O for a beak - er full of the warm South, _____

A *mf* O for a beak - er full of the warm South, _____

T *mf* O for a beak - er full of the warm South, _____

B *mf* O for a beak - er full of the warm South, _____

For perusal purposes only. Do not copy.

S Full of the true, the blush - ful Hip - po - crene, ___ With

A Full of the true, the blush - ful Hip - po - crene, ___ With

T Full of the true, the blush - ful Hip - po - crene, ___ With

B Full of the true, the blush - ful Hip - po - crene, ___ With

26

S bead - ed ___ bub - bles wink - ing at the brim, ___ And

A bead - ed ___ bub - bles ___ wink - ing at the brim, ___ And

T bead - ed bub - bles ___ wink - ing at the ___ brim, ___ And

B bead - ed ___ bub - bles wink - ing at the ___ brim, ___ And

30

bring out moving notes

S pur - ple - stain - éd mouth, ___ *mf* That I might

A pur - ple - stain - éd mouth, ___ *mf* That I might

T pur - ple - stain - éd mouth, ___ *mf* That I might

B pur - ple - stain - éd mouth, ___ *mf* That I might

34

S drink, and leave the world un - seen, *sub. f* *mf gently* And

A drink, and leave the world un - seen, *sub. f* *mf gently* And

T drink, and leave the world un - seen, *sub. f* *mf gently* And

B drink, and leave the world un - seen, *sub. f* *mf gently* And

40

S with thee ___ fade ___ a - way ___ in - to the fo - rest

A with thee ___ fade ___ a - way ___ in - to the fo - rest

T with thee ___ fade ___ a - way ___ in - to the fo - rest

B with thee ___ fade ___ a - way ___ in - to the fo - rest

Graphite TM notable. elevated.

44

mp

S dim, in - to the fo - rest dim,

A dim, in - to the fo - rest dim,

T dim, in - to the fo - rest dim,

B dim, in - to the fo - rest dim,

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48

p close slowly to 'm'

S in - to the fo - rest dim. (m)

p close slowly to 'm'

A in - to the fo - rest dim. (m)

p close slowly to 'm'

T in - to the fo - rest dim. (m)

p close slowly to 'm'

B in - to the fo - rest dim. (m)

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52 *attaca movmt. 4*

S

A

T niente

B

For perusal purposes only. Do not copy.

Burnsville, April 2007

4. Yellow Brooms and Cold Mushrooms

for Ryan Newstrom
SATB Chorus, a cappella

John Keats

Joshua Shank

Boisterous, somewhat bibulous (♩ = ca. 90)

notable. elevated.

S *f* 'Whence _____ came ye, _____ jol -

A *f* 'Whence _____ came ye, _____ jol -

T *f* 'Whence _____ came ye, _____ jol - - -

B *f* 'Whence _____ came ye, _____ jol - - -

4 S *mf* - - - ly _____ Sa - - - tyrs! _____ Whence - came ye, _____

A *mf* - - - ly _____ Sa - - - tyrs! _____ Whence - came ye, _____

T *mf* - - - ly _____ Sa - - - tyrs! _____ Whence - came ye, _____

B *mf* - - - ly _____ Sa - - - tyrs! _____ Whence - came ye, _____



8

poco rit.

S So — ma - ny, — and — so ma - ny, — and — such glee? —

poco rit.

A So — ma - ny, — and so ma - ny, — and — such glee? —

poco rit.

T So — ma - ny, and so — ma - ny, — and — such glee? —

poco rit.

B So — ma - ny, and so ma - ny, — and — such glee? —

12 *A little slower* (♩ = ca. 80)

mp transparent, no vibrato

S Why have ye left your fo - rest haunts, why

mp transparent, no vibrato

A Why have ye left your fo - rest haunts, why

p

T

p

B

16

S left ³ (m) *mp* *mf*

A left ³ (m) *mp* *mf*

T Your nuts in oak - tree cleft?' *mp* *mf*

B Your nuts in oak - tree cleft?' *mp* *mf*

Graphite notable. elevated.

20 Warmly

S 'For wine we left our ker-nel tree; *mp* *mf*

A 'For wine we left our ker-nel tree; *mp* *mf*

T 'For wine we left our ker-nel tree; *mp* *mf*

B 'For wine we left our ker-nel tree; *sub.mp* *mf*

Graphite notable. elevated.

24

S For — wine we left our heath, and yel - low brooms, And

A For — wine we left our heath, and yel - low brooms, And

T For — wine we left our heath, — and yel - low brooms, And

B For wine we left our heath, and yel - low brooms, And

28

S cold mush - rooms; For — wine we fol - low Bac - chus

A cold mush - rooms; For wine we fol - low Bac - chus through the

T cold mush - rooms; For — wine we fol - low Bac - chus through

B cold mush - rooms; For wine we fol - low Bac - chus through the

* Use the same phrasing when this harmony occurs again in measures 34-35.

32

S through the earth; — Great god of breath-less cups — and chirp-ing mirth! —

A earth; — Great god of breath-less cups — and chirp-ing mirth! —

T — the earth; Great god of breath-less cups and chirp-ing mirth! —

B earth; — Great god of breath-less cups and chirp-ing mirth! —

36

S — Come — hi - ther, la - dy fair, —

A — Come — hi - ther, la - dy fair, —

T — Come — hi - ther, la - dy fair, —

B — Come — hi - ther, la - dy fair, —

40

S and joined be To our mad min-strel-

A and joined be To our mad min-strel

T and joined be To our mad min-strel

B and joined be To our mad min-strel

notable. elevated.

44

S sy!' (m)

A sy!' (m)

T sy!' (m)

B sy!' (m)

notable. elevated.

Burnsville, May 2007

4

For perusal purposes only. Do not copy.

S Where, Where,

S Where, Where, Where, Where, Where,

A Where, Where, Where, Where, Where, Where,

A Where, Where, Where, Where,

T *f* Where be ye go - ing, you — Dev-on — maid? —

B *f* Where be ye go - ing, you — Dev-on — maid? —

8

For perusal purposes only. Do not copy.

S Where, Where, Where,

S Where, Where, Where, Where, Where, Where,

A Where, Where, Where, Where, Where,

A Where, Where,

T And what — have — ye there in the

B And what — have — ye there in the

20

For perusal purposes only. Do not copy.

Soprano: Where, Where, O, Where, Where, Where, O, Where, Where, O, cream if I ask it? I love your

Alto: Where, Where, Where, O, Where, Where, O, Where, Where, O, cream if I ask it? I love your

Tenor: cream if I ask it? I love your

Bass: cream if I ask it? I love your

Keyboard: cream if I ask it? I love your

Dynamic markings: *f*, *sub. f*

Performance instructions: *notable, elevated*

24

For perusal purposes only. Do not copy.

Soprano: O, O, O, O, meads, and I love your flow - ers, And I love your

Alto: O, O, O, O, meads, and I love your flow - ers, And I love your

Tenor: meads, and I love your flow - ers, And I love your

Bass: meads, and I love your flow - ers, And I love your

Keyboard: meads, and I love your flow - ers, And I love your

Dynamic markings: *f*

Performance instructions: *notable, elevated*

28

For perusal purposes only. Do not copy.

S *mf* like the beginning
Where, Where,

S *mf* like the beginning
Where, Where,

A *f* *mf* like the beginning
Where, Where,

A *f*
Where, Where,

T
jun - kets main - ly, But 'hind the door I love

B
jun - kets main - ly, But 'hind the door I love

32

For perusal purposes only. Do not copy.

S Where, Where, Where, Where, Where, Where, Where,

S Where, Where, Where, Where, Where,

A Where, Where, Where, Where, Where, Where, Where,

A *mf* like the beginning
Where, Where, Where, Where,

T
kis - sing more, O look not so disdain - ly.

B *sub. mf* into the background
kis - sing more, O look not so disdain - ly. O

36 *sub. f* *warmly* *mf*

S Where, I

A Where,

T *sub. mf into the background* — O look not so dis-dain - ly, — O look not so dis-dain-

B look not so dis-dain - ly, — O look not so dis-dain - ly, — O

40 *mf warmly*

S love your hills, and I love your dales, And I

A I love your hills, and I love your dales,

T - ly, — O look not so dis-dain - ly, — O look not so dis-dain-

B look not so dis-dain - ly, — O look not so dis-dain - ly, — O

44

S love your flocks a - bleat - ing

A And I love your flocks a - bleat - ing

T - ly, — O look not so dis-dain - ly, — O look not so dis-dain -

B look not so dis-dain - ly, — O look not so dis-dain - ly, — O

48

S — But O, on the heath - er to lie to -

A — But O, on the heath - er to lie to -

T - ly, — O look not so dis-dain - ly, — O look not so dis-dain -

B look not so dis-dain - ly, — O look not so dis-dain - ly, — O

f

f

f more legato than before

f more legato than before

52 *ff*

S geth - er, With both our hearts a - beat - ing! _____

A geth - er, With both our hearts a - beat - ing! _____

T - ly, — With both our hearts a - beat - ing! With both our hearts a - beat -

B look not so dis - dain - ly, — With both our hearts a - beat - ing! _____

ff

ff

ff

56 *A little slower* $\text{♩} = \text{ca. } 100$ *mf* gently, with appropriate word stresses to the end

S — I'll put your bas - ket all

A — I'll put your bas - ket all

T - ing! — I'll put your bas - ket all

B — I'll put your bas - ket all

mf gently, with appropriate word stresses to the end

mf gently, with appropriate word stresses to the end

mf gently, with appropriate word stresses to the end

60

S safe in a nook, And your shawl I hang up on this wil - low, _____

A safe in a nook, And your shawl I hang up on this wil - low, _____

T safe in a nook, And your shawl I hang up on this wil - low, _____

B safe in a nook, And your shawl I hang up on this wil - low, _____

65

S *mf* And we will _____ sigh in the dai - sy's eye _____

A *mf* — And we will _____ sigh in the dai - sy's eye _____

T *mf* — And we will _____ sigh in the dai - sy's eye _____

B *mf* — And we will _____ sigh in the dai - sy's eye _____

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70 *Slower* (♩ = ca. 84)

S *mp* And kiss on a grass - green *mf* pil - low.

A *mp* bring out And kiss on a grass green *mf* (m)

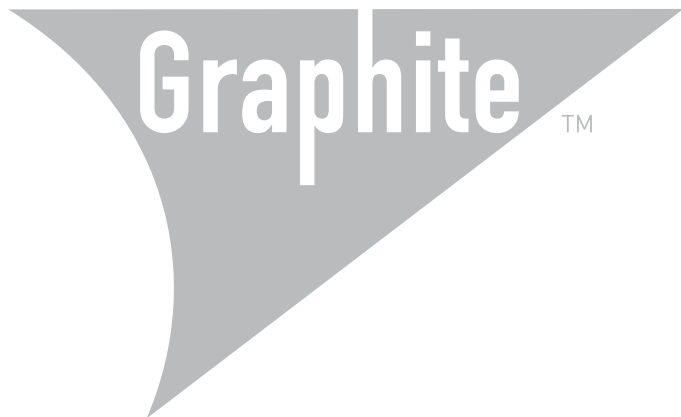
T *mp* And kiss on a grass - green *mf* (m)

B *mp* And kiss on a grass - green *mf* (m)

The musical score is for a four-part setting. It begins with a tempo marking of 'Slower' and a metronome marking of '♩ = ca. 84'. The key signature has three sharps (F#, C#, G#). The Soprano part starts with a rest followed by the lyrics 'And kiss on a grass - green pil - low.' The Alto part starts with a rest followed by 'And kiss on a grass green (m)'. The Tenor part starts with a rest followed by 'And kiss on a grass - green (m)'. The Bass part starts with a rest followed by 'And kiss on a grass - green (m)'. Dynamics range from mezzo-piano (mp) to mezzo-forte (mf). There are crescendo and decrescendo hairpins, a repeat sign, and a 'bring out' instruction for the Alto part.

Burnsville, March 2007

For perusal purposes only. Do not copy.



notable. elevated.

6. Orange-Mounts of More Soft Ascent

For perusal purposes only. Do not copy.

for Tea Richevrice

SATB Chorus, a cappella

John Keats

Joshua Shank

Without sensation or emotion (♩ = ca. 60)

notable elevated.

mp

S Why? _____

A *mp* Why? _____ Why? _____ Why? _____

T *mp* Why? _____ Why? _____ Why? _____ Why? _____

B *mp* Why? _____ Why? _____ Why? _____ Why? _____

5

S Why _____ were they _____ proud? _____

A _____ Why _____ were they _____ proud? _____

T *mf* Why? _____ Why _____ were they _____ proud? _____

B *mf* Why? _____ Why _____ were they _____ proud? _____

notable. elevated.



With spitting consonants (♩ = ca. 140)

9

poco rit. *mp*

S

A

T

B

Why? _____

Why? _____

Why? _____

15

mf

T

B

Why? _____

Why? _____

Why? _____

Why? _____

20

mf *no vib.*

S

A

T

B

Why were they proud? Be -

Why were they proud? Be -

Why? _____

Why? _____

Why? _____

Why? _____

For perusal purposes only. Do not copy.

23 *no vib.*

S
cause their mar - ble founts Gushed with more pride than do a

A
cause their mar - ble founts Gushed with more pride than do a

T
Why? Why? Why? Why?

B
Why? Why? Why? Why?

For perusal purposes only. Do not copy.

27 *f*

S
wretch's tears? Why? Why?

A
wretch's tears? Why? Why?

T
Why? Why? Why? Why?

B
Why? Why? Why?

For perusal purposes only. Do not copy.

31 *mf*

S Why? — Why? — Why? — Why?

A *mf* Why? Why? Why? Why?

T *mf* Why were they proud? — Be-cause fair — orange - mounts Were of

B *mf* Why were — they proud? — Be-cause fair — orange - mounts Were of

no vib. — TM — no vib. —

35 *f*

S Why? — Why? — Why? —

A *f* Why? Why? Why?

T *f* more soft — as - cent than la - zar stairs? —

B *f* more soft — as - cent than la - zar stairs? —

TM

For perusal purposes only. Do not copy.

39 *sub. f* *mf*

S Why? Why? Why were they proud? Be-cause

A *sub. f* *mf* Why? Why? were they proud? Be-cause

T *sub. f* *mf* Why? Why? Why were they proud? Be-cause

B *sub. f* *mf* Why? Why? Why were they proud? Be-cause

43 *mf*

S red-lined ac-counts Were rich-er than the songs of Gre-cian years?

A *mf* red-lined ac-counts Were rich-er than the songs of Gre-

T *mf* red-lined ac-counts Were rich-er than the songs of Gre-cian

B *mf* red-lined ac-counts Were rich-er than the songs of

For perusal purposes only. Do not copy.

47

S Why? Why?

A cian years? Why? Why?

T years? Why? Why?

B Gre - cian years? Why Why

f *f* *f* *f*

Graphite notable. elevated. TM

51

S Why were they proud? a - gain we ask a - loud,

A Why were they proud? a - gain we ask a - loud,

T Why were they proud? a - gain we ask a - loud,

B Why were they proud? a - gain we ask a - loud,

f *f* *f* *f*

Graphite notable. elevated. TM

no rit. to the end

55

For perusal purposes only. Do not copy.

S
Why in the name of Glo - ry were they proud? _____

A
Why in the name of Glo - ry were they proud? _____

T
Why in the name of Glo - ry were they proud? _____

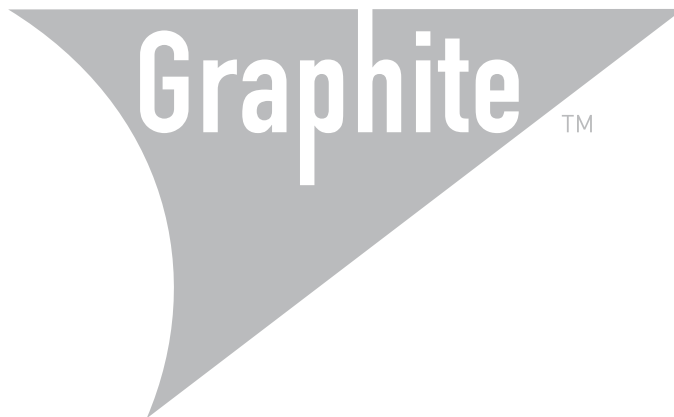
B
Why in the name of Glo - ry were they proud? _____

ff *ff* *ff* *ff*

notable. elevated.

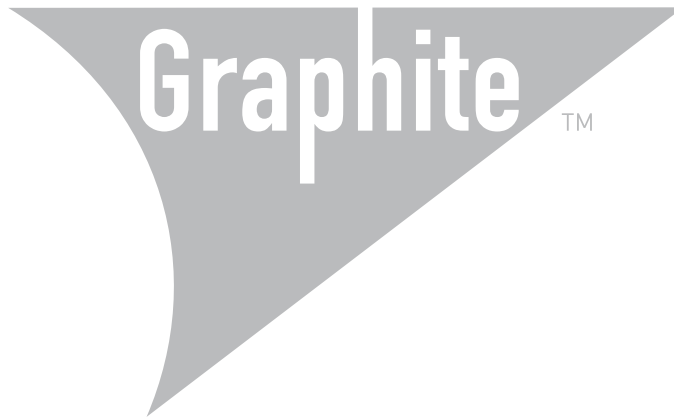
Burnsville, October 2007

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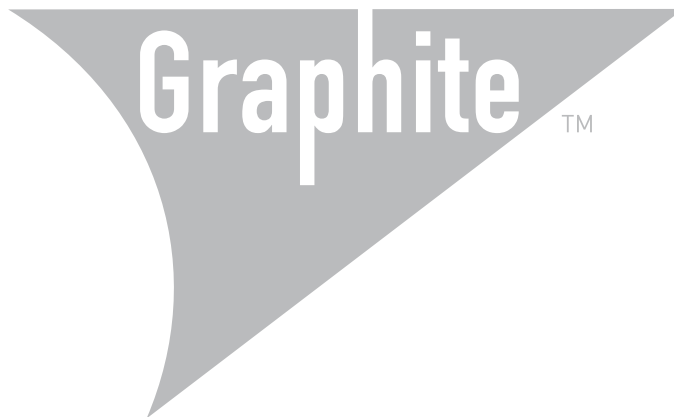
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Joshua Shank



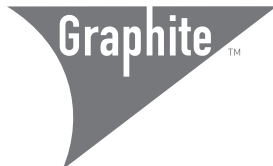
Joshua Shank (b. 1980) has been commissioned by organizations such as the Lorelei Ensemble, the Choral Project, the American Choral Directors Association, and the Association for Music in International Schools. From 2004-2014, he served as Composers-In-Residence for the Minneapolis-based professional choir, The Singers, where he collaborated annually to expand and invigorate the repertoire for professional-caliber ensembles through innovative programming as well as new works written specifically for the ensemble. In 2002, he became the youngest recipient ever of the Raymond W. Brock Composition Award from the American Choral Directors Association. A native of Minnesota, his music was recently featured in a documentary about the extensive choral tradition in the upper Midwest, *Never Stop Singing*, and his published works have sold over 150,000 copies worldwide.

Joshua received his undergraduate degree in Music Education from Luther College where he studied conducting with Weston Noble. He has also earned master's and doctoral degrees in Musicology and Composition from the University of Texas at Austin where he studied with Donald Grantham and the late opera composer Daniel Catán. A fierce advocate for students' access to music education, he served as a public-school teacher in Minneapolis/St. Paul for many years before going on to teach at

Gonzaga University, Valley City State University, and Eastern Washington University. When he's not writing music, you can probably find him biking, studying vegetarian cooking, or watching hilariously bad movies.

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Jennifer Lucy Cook	GP-C012	How Can I Keep From Singing?	SATB, piano
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